



combines - Flatbed Picture ~~Frame~~ Plane

- Non Illusory images (built to be flat) - Artist Constructing world

o Dieter Roth - Different in position - Robert Rauschenberg

- X Ray - Dieter Roth - Piccadilly Circus - Giorgio Garmen - Guy Debord Garmen





BT

BT

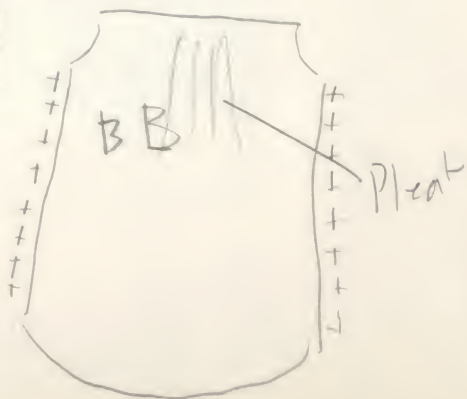
SR

FR

FL

SL

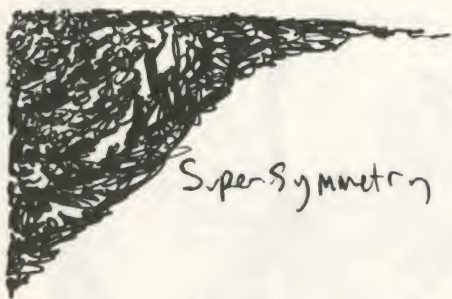
CA



+  
+  
+ = Seam  
+ Allowance  
+



Antimatter Helium  $\rightarrow$  Antimatter stars



Football Play Diagram

- momentum vectors

- Feynman Diagram

SM: Standard Model ("Same as me")

X: DM (Dark matter)



5/1/4 Particle

- Particle that was discovered  
By Sam Ting's team and MIT  
Team at same time (has 2 names)

Weakly  
Interacting  
Massive  
Particles



WIMP miracle

Early in universe, DM was  
in thermal equilibrium

- (heavier than a proton)

Stuff in our world

is made of (protons, electrons, neutrons)  
only make up about  $1/5^{th}$  of  
universe

Particle that only exists  
long enough for it to  
travel at the speed of light  
around a proton

Alphamagnetic Spectrometer

Measure the mass and speed of rotation of an orbiting satellite (International Space Station)

## Post-Perovskite

1930s Fritz Zwicky and the Coma Cluster

1960s-70s

Vera Rubin - Galactic rotation curves

lensing - Bullet Cluster

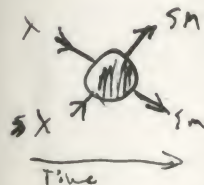
Dark matter acting like a magnifying lens ("Cold Dark matter")

"DARK matter in the earliest parts of the universe"

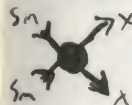
$\approx 1$  Proton per cubic meter - Average density of universe

→ Indirect detection

Gamma Rays - Fermi Haze



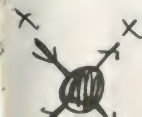
→ Production



- Large Hadron Collider (CMS and ATLAS experiment)

- Dark matter should show up as missing energy in detector

- Direct Detection



- Target for WIMP

- DAMA/LIBRA

## DARK MATTER

- New form of matter that does not emit or absorb light

or

MOND

Modified Newtonian Dynamics

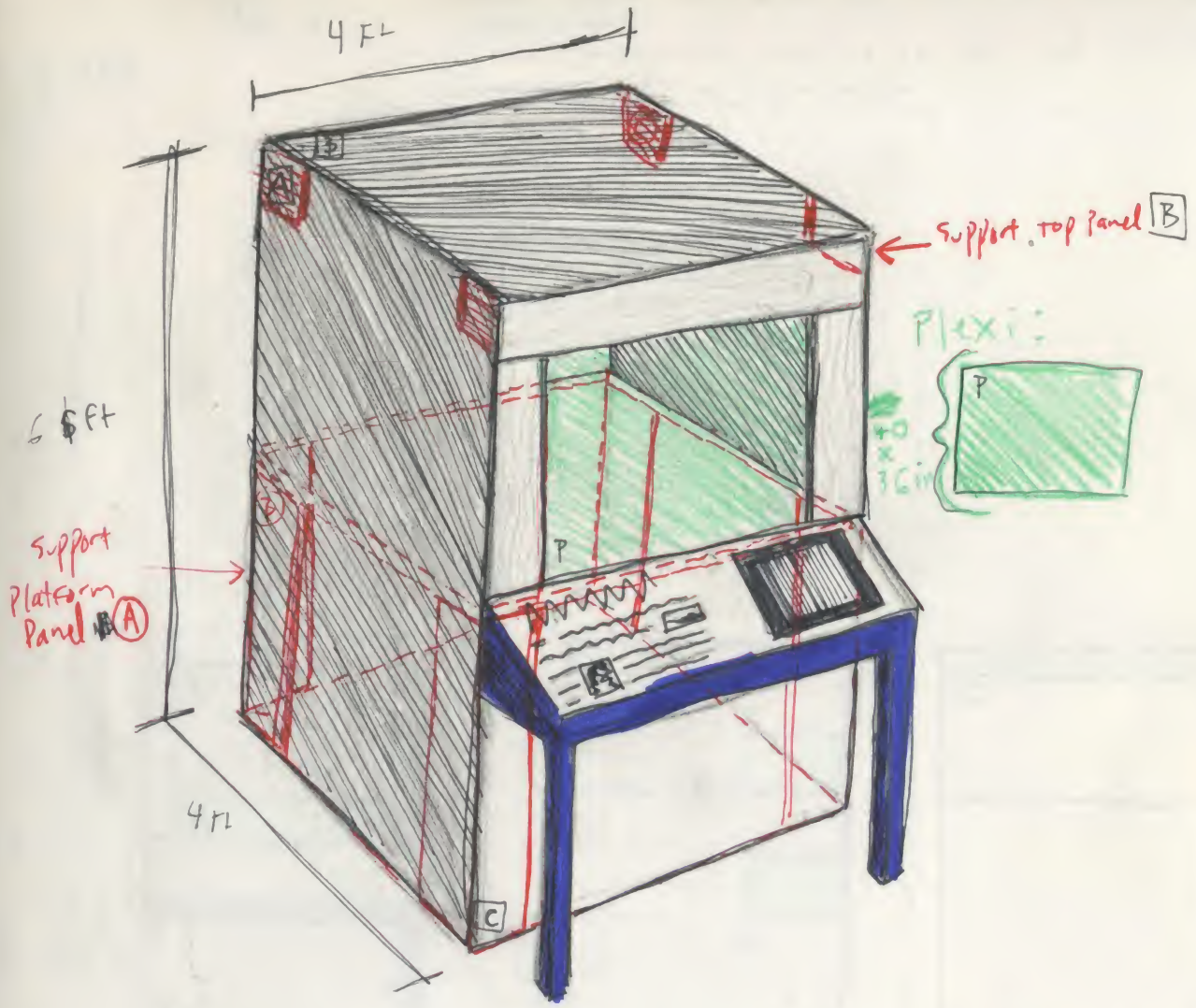
↳ non-relativistic

- If DM were moving faster than speed of light, it would escape the galaxy's gravitational pull "escape velocity"

Photograph of the Sun taken with Neutrinos



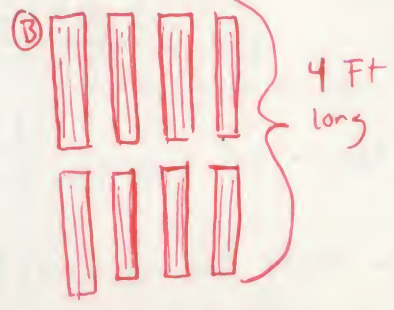
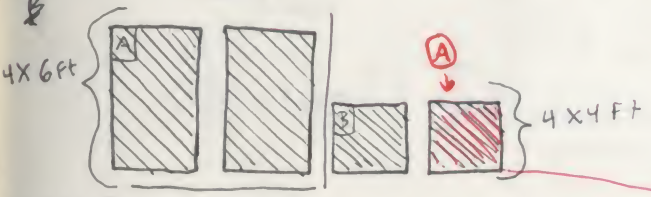
Plan for display case



MDF Panel: (Half inch x 4 ft x 8 ft) x 4

2x4 Framing:

(C) 4 in x 4 in Blocks



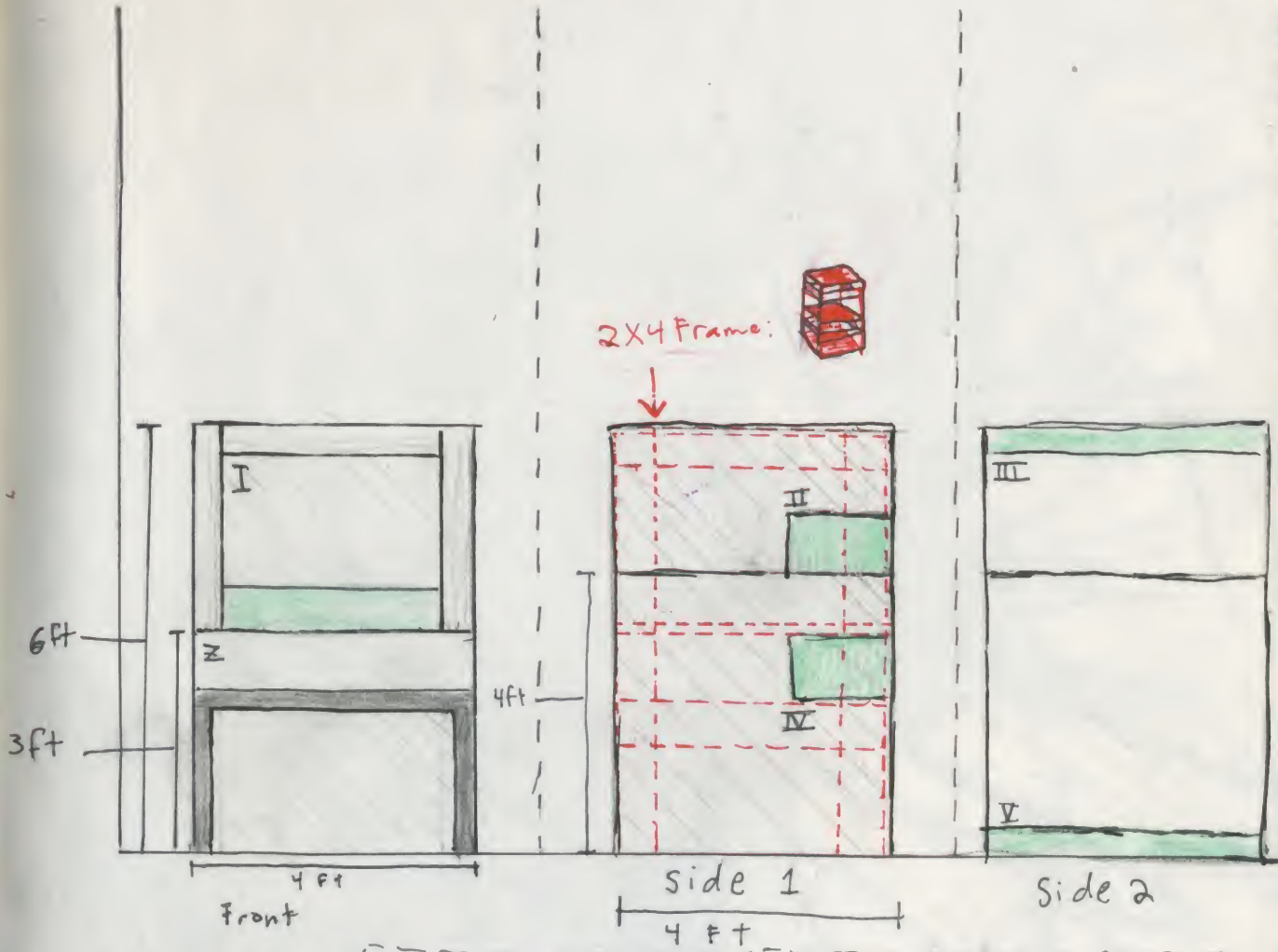
4x2 ft  
4x6 ft  
A: side panels  
D: Top Panel  
C: Lower front panel

4x4 MDF

1cm = 1ft



- Numerical system; instead of one large window, several small windows on front + sides.
- Adjusted side panel sides; instead of 4x6 mdf, 4x4 + 4x2 mdf.
- Removal of LED box on "Information Panel"



= MDF/Plywood

= 2x4

= Plexiglass

Notes:

Z: "Information panel"  
- engraved plywood/mdf panel set in steel frame (w/matte black coat)

Back: (Not pictured) 4x6 Plywood Painted and stained [VI]

II: Routed Plexi to create LED sign.

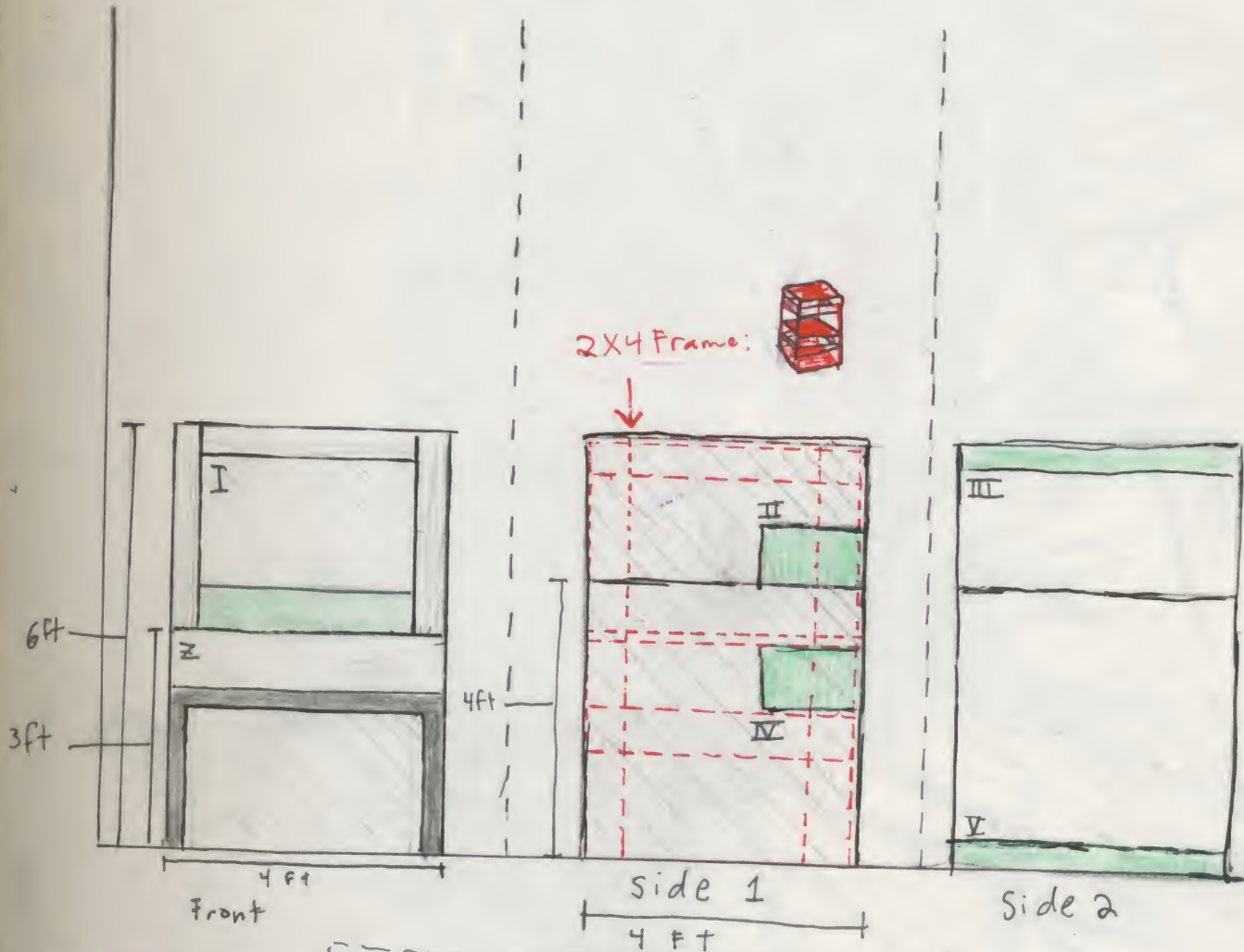
IV: Motion sensitive Lamp detects movement → illuminates diorama



# Diorama 1 (Revised)

- edits: - Simplification of Frame; (4) 6 Ft Vertical 2x4s, (8) ~~4x4s~~  
 4 ft horizontal 2x4s.  
 - Numeral system; instead of one large window, several small windows on Front + sides.  
 - Adjusted side panel sides; instead of 4x6 MDF, 4x4 + 4x2 MDF.  
 - Removal of LED box on 'Information Panel'

$$1 \text{ cm} = 1 \text{ Ft}$$



= MDF/Plywood

= 2x4

= Plexiglass

= Metal Frame

Notes:

Z: "Information panel"

- engraved plywood/MDF panel set in steel frame (w/natural black coat)

Back: (Not pictured) 4x6 Plywood Painted and stained [VI]

II: Routed Plexi to create LED sign.

IV: Motion sensitive Lamp detects movement → illuminates diorama

Bevelled edges  
 on table saw  
 allow for less noticeable  
 seams in Plywood



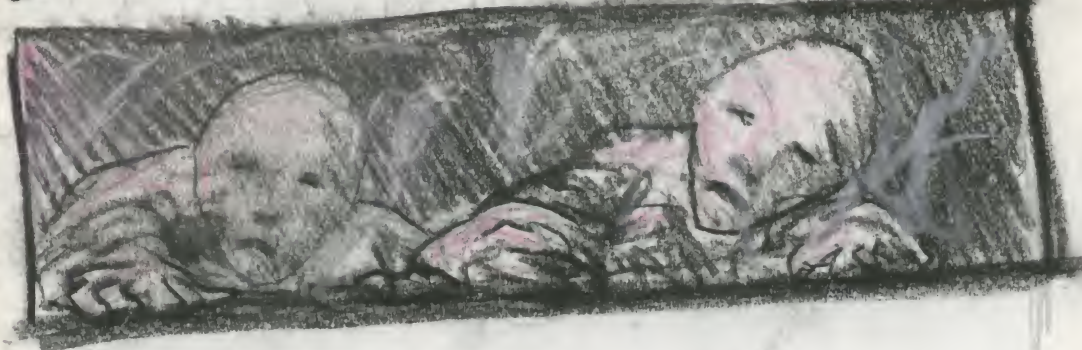








I



II

L →  
E →  
D →  
S →



IV



Glow in the dark  
Paint?

III

NOT EVERYTHING IS YOURS TO SEE.

V











Operation Barbarossa  
- Invasion of Russia  
By Germany

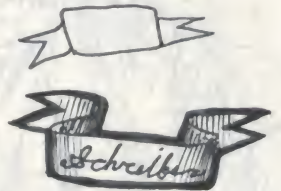
Atlantic Charter  
Hitler's first indication  
that war with America  
was imminent - Germany  
declares war with  
America, increases  
German military capacity  
initiates German  
atomic Bomb project



## Ghost Box Crit unMonumental

Mitter museum  
in Philadelphia  
Elephant man

- intentionality
- tension between Skill and deSkill
- Compromising Position of viewer → Duchamp
- low-brow American Roadside Attraction
- childhood sensitivity, vulnerable
- Magritte pipe
- Archaeology of Subcultures





Pearl Harbor - at the time Americans thought it might mean US not in control of the Pacific Ocean any longer.

① Conspiracy that Roosevelt knew about Pearl Harbor

oil fields in Indonesia - Japan needed oil since US no longer supplying them

- German coding machine Enigma was used by Japanese, and Americans had access to the technology that allowed U.S. to listen in on Japan

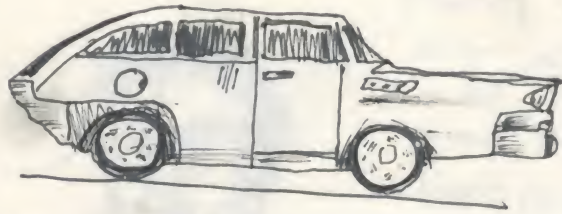
- "Noise" - not knowing which intelligence is true

- Disjointed intelligence - even after basically has its own intelligence program



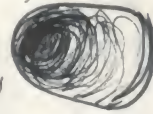


WWII United States basically only great power in the world following war



Japanese pilots - like modern day Samurai; elite caste system  
conversely, American pilots cycled experienced pilots to teach new pilots

Game Theory - helped Americans sink German subs



Resource in WWII  
oil

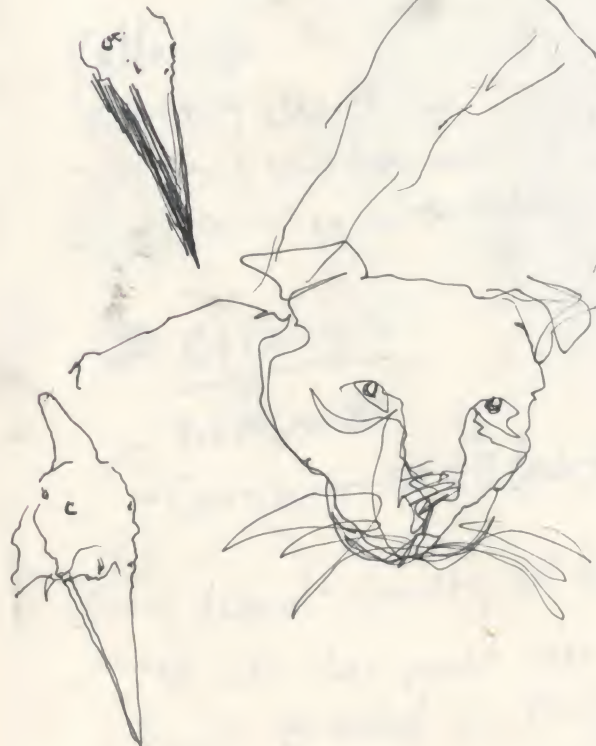
Carpet Bombing

Synthetic Rubber industry

Synthetic Culture

Iron Coffins

- Detergent
- PVC
- Rubber
- Plastic





William Kendrick - South African Artist

7. Klasse Silhouette

## Cropping

- Ruler
- Razor-blade
- tape
- eraser



Taking Notes on  
Art - collect information  
in an image - ex. Gun  
smoke, Red, yellow, hatch  
lines, repetition, Flares

Repetition is the  
Return of the possible  
of what was

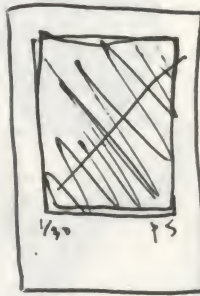
## Conventions of Printmaking

Notion editioned print

PP - Printers Proof

AP - Artists Proof

TP - Trial Proof



"Perfect expression  
when media disappears"  
vs.  
Ra-Schenberg - using image to  
show "image-ness"

## Collating

- Putting them in order
- ones that look most  
similar go in the middle

Artist  
does not have  
to just be  
an illusionist

- Leo Steinberg - Flat bed  
Picture plane

- Anarchist Scientist - Against  
The method

- Giorgio Agamben - Guy debord  
Cinema

## Etchings

- Rembrandt

- Goya → (Black Paintings)

Guy debord - Society of the Spectacle

"All life has moved into the spectacle."

Power perfected by the spectacle is pure image

## Assemblage

- war machine
- warrior
- horse
- armor
- social  
structure
- Ghengis Khan

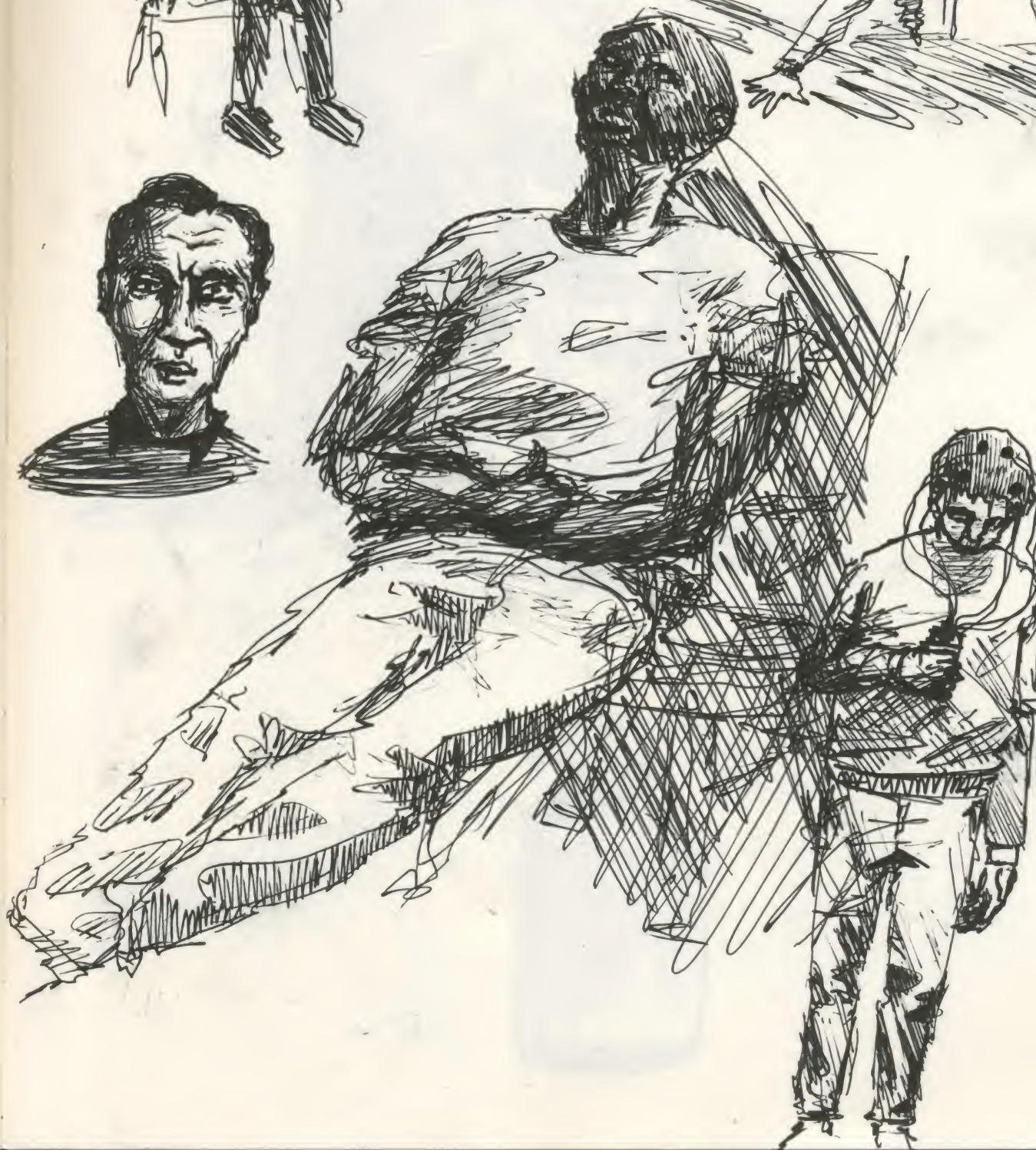
Dualism  
- All expression  
is realized  
in medium

'Faciality'

Capitalism  
& Schizophrenia















Glen Fogel - used to teach  
at Bard



everybody else with her different  
Schultz







- scratches on inside of glass
- roots in dirt

- Sand?

- Buttons - compartments

- Glass case + artifacts - shelves  
- Fabric wrap around displays (gold case)  
lighting

- Facts, learning note

- Drawings - Time, narrative, statistics

- Diorama background painting

- Easter eggs

- Information

- LED Lighting

LED acrylic logo lighting

- Phil Foley
- Blue Rhino
- Chase Studio

Laminate flooring -

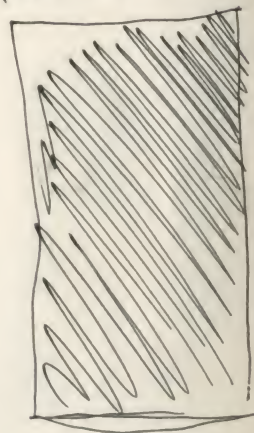
50.63 X 7.64 X .28 in

Hickory - 99¢ / sq foot

Lakeshore Pecan - 99¢ / sq foot

5.5 feet

fake wood panel x 3  
(Sides + Back)



3.5 feet



See above Plywood  
Dimensions

What To Buy:

- led light strips (lighting crew)
- Acrylic (home depot / TAP plastics) \* plus adhesive
- vhx? (Beesha company)
- wood panel (Home depot)
- light bulbs? (target / home depot)
- Arcade button switches

Fluorescent

lights - 4 / 25 dollars

slim linear p40 20

1/8" 4' X 8'  
tempered hardboard





Plexi + wood  
or  
Found Frame

Gober: "as is the gutter  
misunderstandings, memories  
sex, dreams, and books  
matter less than  
my forebears do."



# Ghost

If the box were part of the ghost as well

Roadside Attraction - novel

Skill/De Skill - ~~table saw~~

more intrigued

From high viewpoint - leave to imagination

"How Describing a person" - narrative/character intrinsic

Make models of dioramas

to work

Consistency between object and writing

Key - make mysterious

## Archaeology

Making museum

Mark Dion

History  
sociology  
Photography  
why we are fascinated

catalogs → "Photography and the occult"

→ Last Documenta

Foroult's "Birth of the clinic"

Removal of object  
Replaced by Simulacrum

- context



Cast <sup>Blanket</sup> Suspicion on why we're attracted to these things

Artifacts - Things of how viewer  
emotional power

"Illustrative -

Evidence - Not "the thing" but evidence - Photograph and  
Print at scale

Suggesting a fear of/fascination for something

↑ original - copies  
↑ add layers of association

But don't read as created by them

"The Museum itself is Art" - institutional critique  
self-reflexivity

Museo museum calendars

- Google Archive Sweden

- Artificial things - document of sculpture

- Society of natural philosophers  
Alternate ways of ordering, viewing  
things

Microscopic sculpture

- Pin sculpture

- Microscope imagery

- Scale manipulation

- Science museum

- Ergonomics

- Phenology

B. K. Wood shed - haunted

emotional/logical battle for belief

Categorical Tropes

- Suggest them, but implicate  
the viewer in them

- Creak moment

- Reference category but break

- System of knowledge

Museum of Mastraps and bedpans

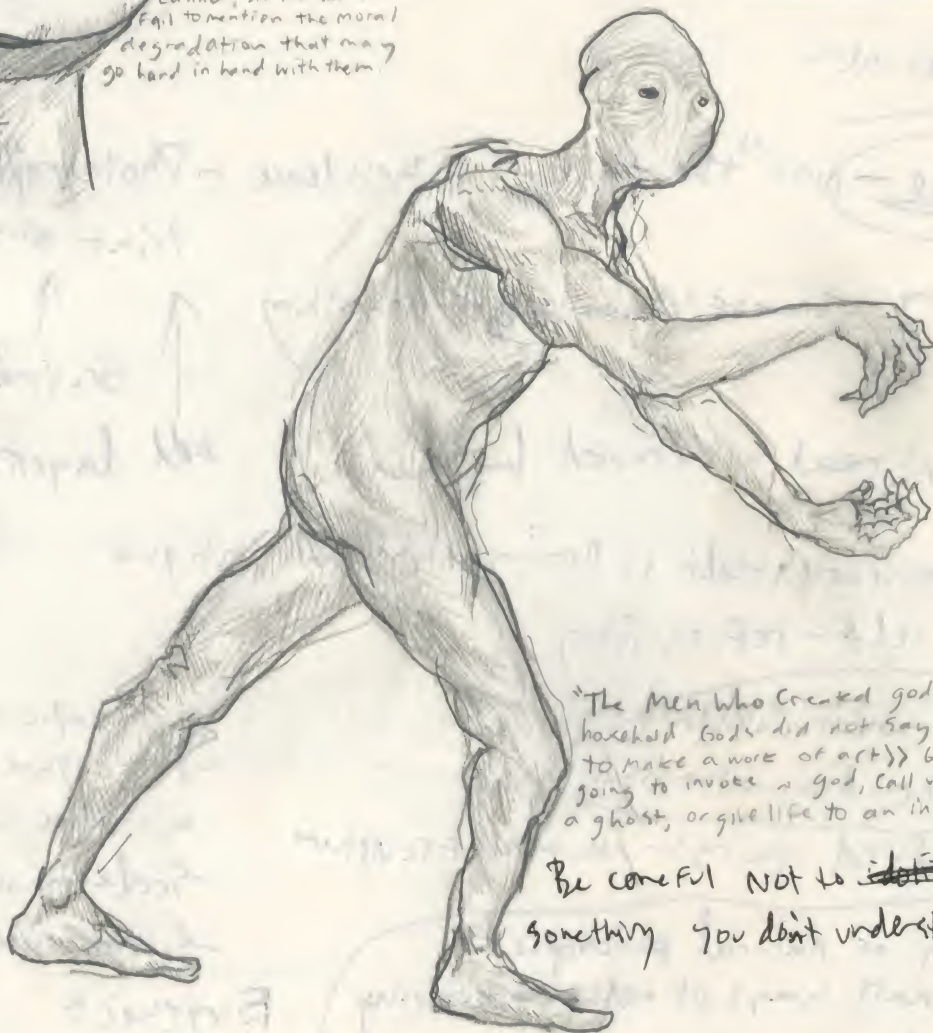
- Corks and corkscrews



Social Historians who stress that such discoveries as asepsis, the cyclotron, cybernetics, and the microscope represent conquests and advances

cannot, at the same time, fail to mention the moral degradation that may go hand in hand with them.

"As the saying goes, only the rich have easy credit"



"The men who created gods, fetishes, and household gods did not say «I am going to make a work of art» but rather «I am going to invoke a god, call up a spirit, conjure a ghost, or give life to an invisible power»

Be careful not to ~~idealize~~ idealize something you don't understand



As Anthropologists have noted, one of the most common mental derangements that occur among primitive people is what they call "The loss of a soul" - which means, as the name indicates, a noticeable disruption (or, more technically, a dissociation) of consciousness

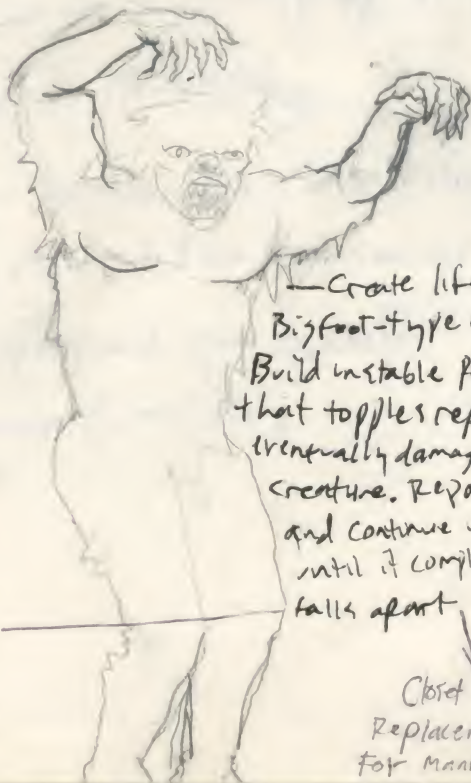
Rooms: - kitchen

- hallway
- library
- Bathroom
- Basement

Family portrait series; what if it was all just pictures of me in different costumes



- Guber
- Gregor Schneider
- Catellani
- Museum of Jurassic Technology



- Create life size Bigfoot-type creature. Build unstable pedestal that topples repeatedly, eventually damaging creature. Repair creature and continue using it until it completely falls apart

↓  
Closet full of Replacement heads for mannequin

Have Cecelia attendant come at same time every day to push over mannequin

No matter what instrument he uses, at some point he reaches the edge of certainty beyond which conscious knowledge cannot pass.

"TO Jungians the dream is not a standardized cryptogram that can be decoded with a glossary of symbol meanings"

Misoneism - "an unreasoning fear and hatred for new idea"

1 Parasite

2

Ghosts arent Attached  
to places But to people

All ghosts are searching  
for a body



# Letters from the dead to the living

## Boileau-Narcejac

- She who was No more

- vertigo → same

- The living and the dead

~~phant~~



Diabolique

- get someone to translate - LAYER

Napoleon



## Heart of Darkness

## Foucault's Birth of the Clinic

Freud - Lacan - psychoanalysis as a form of metanarrative

~~Hamlet~~ - Japanese Hamlet Movie - Che mor Hamlet

→ Caesar

- Another Roadside Attraction

City as Museum

Beloved - Toni Morrison

The Turn of the Screw

Ben Hake - Bigfoot Story

Krampus - Austrian Anti-Santa - "Fueled by Schnapps"

Joseph Beuys - "I like America and America likes me"

Photography and the occult

- Documenta (latest one)

### Attendants


have Museum

Attendants operating at the Front desk to take visitors on tours







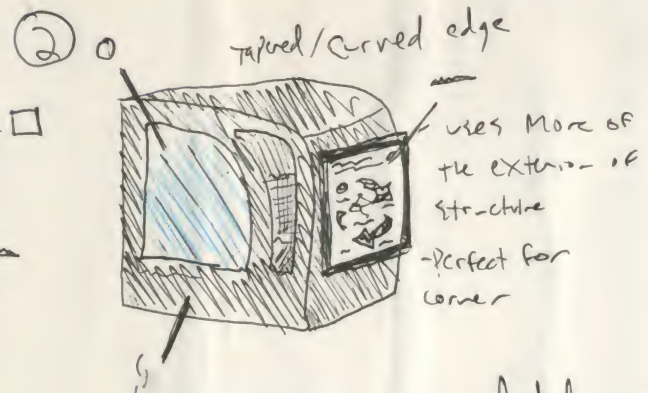
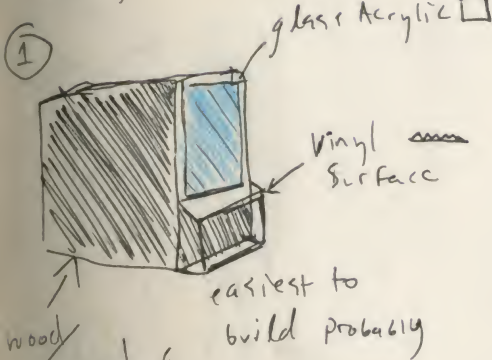


He was a photographer. <sup>he was</sup> And a quite good one too. But <sup>he was</sup> doomed to produce <sup>from every wall in his house</sup> nothing but beautiful images for as long as he lived, images that hung ~~in every room in his house~~.  
The girl who lived NEXT door, however, was a force of nature. She worked in the  
language of history and human emotion and created things that could not  
be described as beautiful but which seemed to will their viewers into an  
almost religious submission. Her walls could barely shoulder the weight  
of her creations.



- Glass/Acrylic Panels → Tap Plastizs Laminated Plastic
- Vinyl Transfers → "cut out Transfer Tape"
- Laminated(?) Surface (laser-cuttable) → Host 12x48 sheet \$9

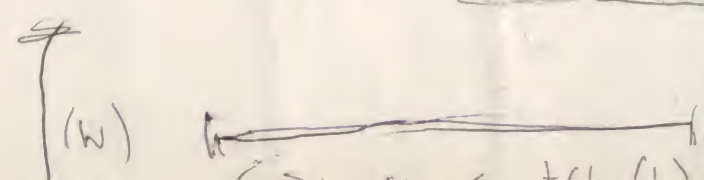
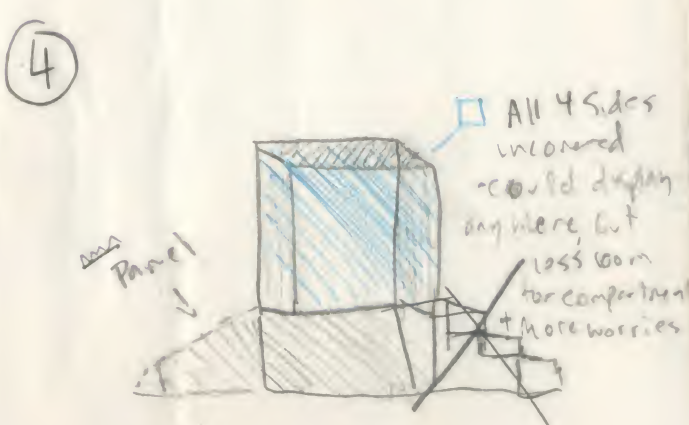
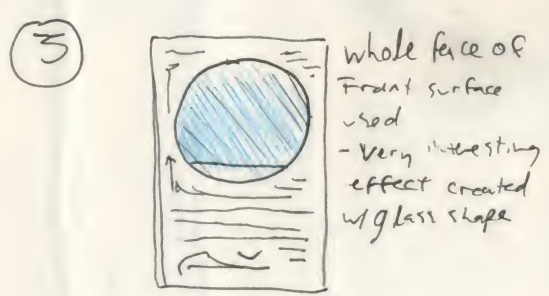
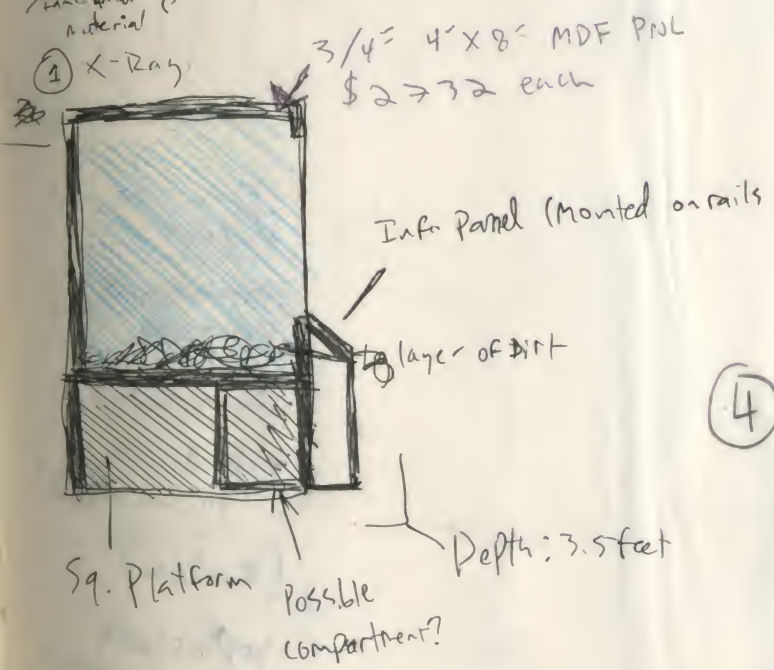
# Design Ideas:



- Orientation:
- middle of Room (4 sides)
  - corner (2)
  - wall (3)

wood  
fake wood material

## Add compartments



## "Table and picture" - 6

- Philosophical vs. Historical knowledge
- Classificatory Gaze

"The Supreme Being is not subjected to less certain laws in producing disease or in maturing Morbific humours, than in growing plants and animals."

"The order of disease is a 'Carbon Copy' of the order of life"

A Botanical model of disease



## Preface

"What is the matter with you?" "Where does it hurt?"

"Psychologist's interpretation of language that shows the stigma of its historical origin."

"The innumerable words that are spoken by men"

- Foucault on Nietzsche

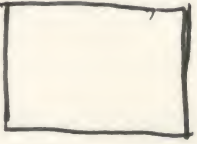
Signifier and signified → Autonymy: "one may even exist without the other, and begin to speak of itself"

"In stating what has been said, one has to restate what has never been said"

"A meaning had taken shape that hangs over us, leading us forward in our blindness, but awaiting in darkness for us to attain awareness before emerging"



1. Topo project

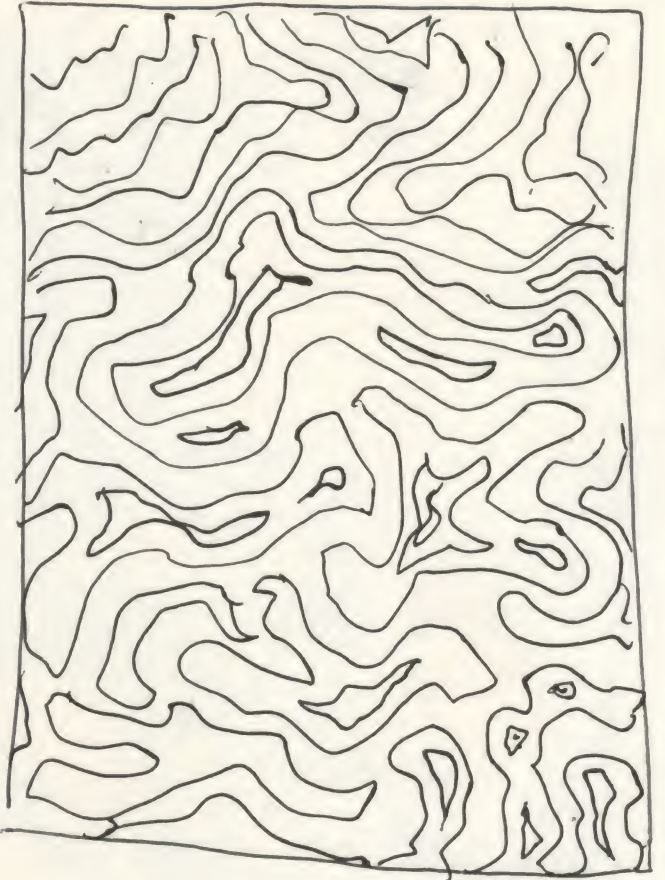


Advantage - High altitudes = light

- low altitudes = dark

- After doing Advant for general depths, ~~we~~ do hard ground for lines

- ~~soft ground for fossil layers~~

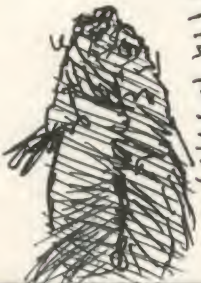


2. Plates - Topo map and fossil

Hidden things  
Expressed things  
undiscovered  
already  
ignored  
data  
layers  
charts  
research  
unknown  
unlearn  
history  
Archaeology  
National history

Fossils

Fill fossils





growth and ripening of the manioc, the millet, or the wheat. It is a miracle because the results are out of all proportion to the actual work required to bring it about. Others may come to closer grips with nature, wrestling with it, throwing it to the ground, and making it henceforward work for them; to the peasant falls the peculiar task of making love to it. He is the patient tiller of the soil. Whereas the workman has faith in his tools, in the skill of his hands, in his materials, the peasant's faith is in the mysterious germination of the seed in the earth. When he has done his part, he can only wait for nature to do the rest. The primitive peasant is doubly in bondage : to the spirits and to the earth. When the witch doctor or the initiate is possessed by an invisible but present demon, when he foams at the mouth in a trance or is suddenly seized with violent paroxysms, the African peasant is not astonished. He has his field before him, possessed during the growing season by a power as evident and as confusing, wracked and heaving with the dark violence of the ripening crops. So, too, the object of art is at first to be a mere tool. The pruning knife, the planting stick, and the hoe are instruments that assure mastery of the soil. The ancestor statues, the dolls, and the masks are instruments that assure the neutrality or the benevolence of the spirits.

Charles d  
hand, bu  
published  
*féiches* (T  
His error  
day. "F  
*feitico* w  
spurious  
believe in  
representa  
Guisigua  
*Bouilmou*  
the Yaou  
African N  
primal ca  
and who  
demiurge  
who abst  
the unfol  
whose ori  
The most  
to incarn  
*civendi*, a  
of an anc  
over the s  
temper, b  
Negro Af  
from the  
from the  
from the  
statues a  
appear sh  
it is qu  
trait: tha  
them. I  
denne the  
the-l: tha  
tely large

~~I'll~~ I'll stop talking inconclusively about my own problems;  
~~about~~ The issue of Primitivism, is what I mean to  
write about. The issue is that when I read about "primitive  
art" I automatically romanticize the notion. I begin asking  
myself, "how can I make art more like these people?" more  
authentic, more honest, ~~more~~ less contrived. It is pretty dangerous

territory. I think the problem lies in my complete lack of ability to enter the thought process of these groups of people. ~~or maybe the problem is the assumption that I made~~ I think it was in that Jung book that I read the thing about primitive people often suffering from a "dissociation of consciousness" - it makes me wonder if that dissociative state is ~~more like the norm~~ what civilized people consider a normal state of perception. That we're in a constant state of dissociation.



If that dissociative state is ~~what Lisa~~ What civilized people consider a normal state of perception  
constant state of disillusionment, detachment from the present. But maybe I'm completely misinterpreting  
The thing from the Judy book. I'm not entirely sure why that book figured my interest <sup>life</sup> it did.



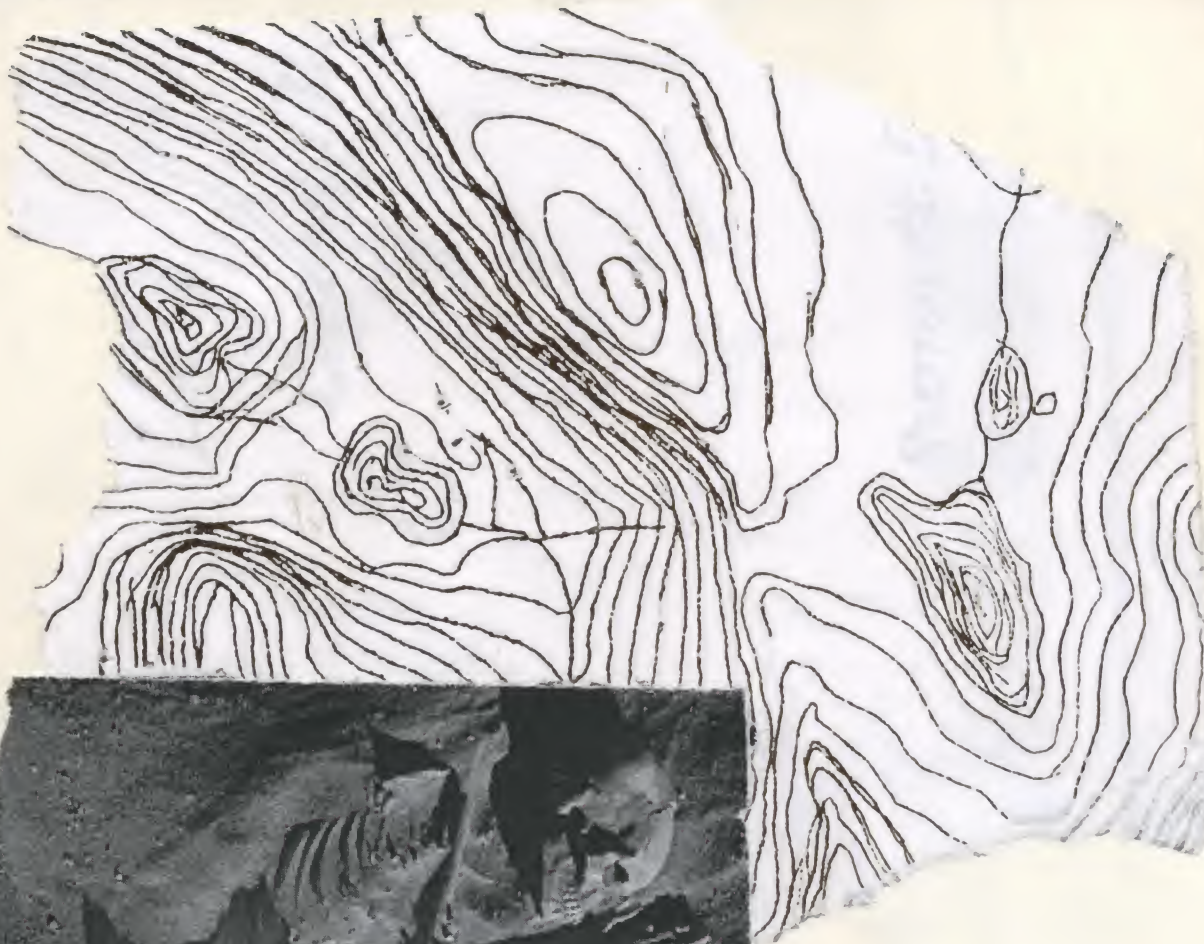
weathering - mark making. intentional vs. traumatic damage,

Architecture

Furniture

Art → Naama Lisa (not real Naama Lisa)





Don  
H  
SA





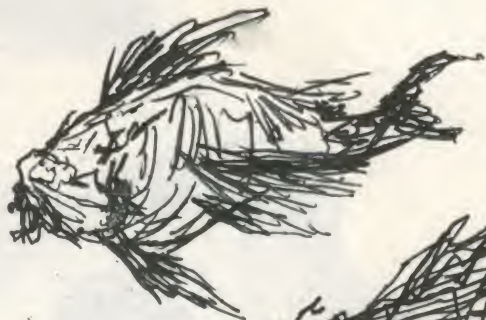
open bite

Fishes surrounding figure

Combo

Hard  
soft ground

outer  
texture  
&  
hard  
ground  
roller  
(like kramon  
plate)



The Set Consists of five rooms.  
~~The room is connected~~





Anselm Kiefer

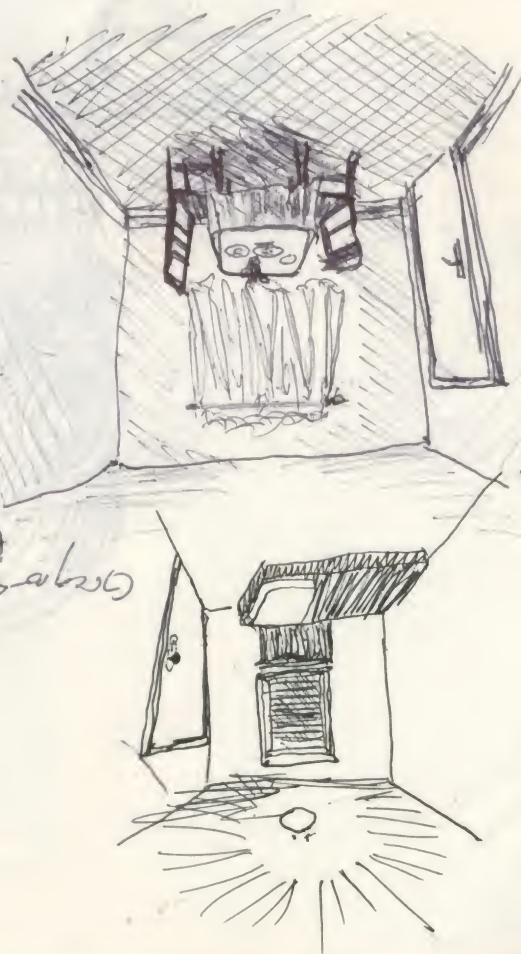
Francisco Clemente

Terry Winters

Black Mountain College Anne  
Landerbach



Gargischneider  
Hans von  
Walls  
Walls  
Walls



# Cuban Missile Crisis

Vietnam war

- Kennedy inaugural Address
- Kennedy "Jumpers"

Most historians agree. That Vietnam was  
Lyndon Johnson's War

1960 - Johnson returns to Dallas

- Alger - opponent of Johnson
- "Algerettes" attacked LBJ and his wife  
as they walked across ~~the~~ square to  
deliver a speech

- Kennedy Not wearing a hat

- addressing Latin America - U.S. will support  
Progressive direction of politics but will not support  
More conservative Movements

I have shown. to you, and Almighty God

- Berlin - strategic heart of Cold war

Cuba - Bay of Pigs failure - Kennedy takes blame

- Cuba turned to Russia for support, Russia has new  
outpost in western world

- US assumes Russia is planning to take Berlin  
When US is occupied with Cuba

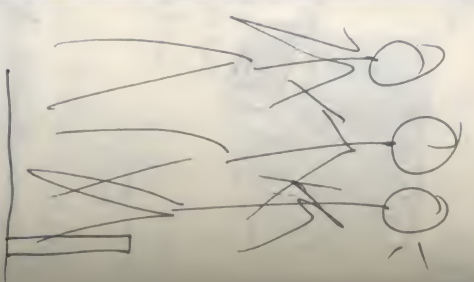
- That Cuba been invaded by US, <sup>Soviets</sup> ~~Russia~~ had capability and will  
to fire nuclear weapons at American fleet

Khrushchev - ~~had~~ was in dire political straits, Cuba was his gamble  
to win back favor, by 1964 he was forcibly retired

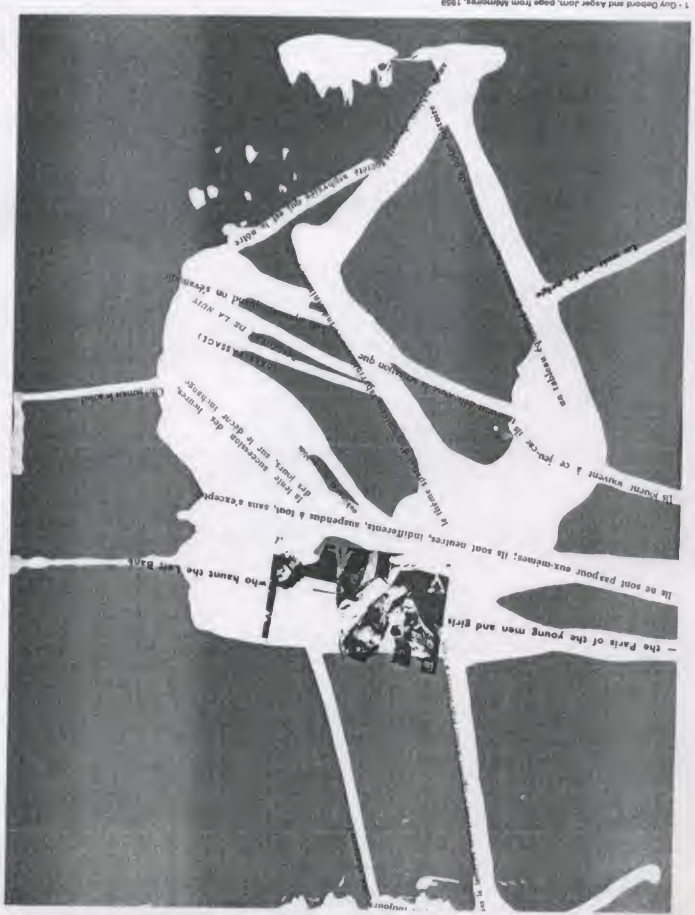








Derive:  
 - Michelangelo  
 - Vittoriano  
 - Bruce Nauman  
 - Vito Acunzi  
 "Following Field"  
 (rules)  
 - Sophie Calle  
 "The Reports"  
 "Cyber  
 vernacular"  
 - Frances Alby  
 "Richard Long"



1 - Guy Debord and Asger Aarup, page from *Memories*, 1968  
 CR: 44 cm and collage on paper 27.9 x 21.6 (11.0 x 8.5)

Lettrist notions, invented others, and recast the whole project according to a newfangled Marxism pledged to a "critique of every day life" (developed from the Marxist sociologist Henri Lefebvre [1901–91]) through the construction of subversive "situations" (derived from the existential philosopher Jean-Paul Sartre). They sought, in short, to advance the "class struggle" through the "battle of leisure." Debord and Jón documented the brief life of the Lettrist International in *Memories* (1959), a collage that literally intercuts the subjective and the social, the artistic and the political (11). It is a labyrinth of quotations snipped by Debord from poems and novels, histories and political economies, newspapers and film scripts, ads and cartoons, etchings and woodcuts, all scored by Jón in strokes and splatters of paint that trace passionate connections between people, places, and events.

It is often said that the SI developed as an artistic avant-garde until 1962, when a schism divided the artists from the artists, and that it continued as a political avant-garde until its dissolution in 1972. Yet the SI sought to transform art and politics together at every stage of its development, and its signal contribution was to devise a cultural politics able to critique consumer capitalism. It did so even as it also limited on some old political principles (like the idea of workers' councils) and challenged some new ones (such as the very Maoism of the time). However, the schism within the SI in 1962 was real. Preceded by several departures—Pinoel Gallo was expelled in 1960, charged with art-world opportunism; Constant resigned the same year; and Jón withdrew to the margins a year later—the division occurred when the Paris section led by Debord stipulated that Situationist art and politics could not be separated. Some artists from the Scandinavian, German, and Dutch sections disagreed, and led by Jørgen Nash (younger brother of Jón), they formed a rival Situationist group, only to be expelled by the SI in turn. At this point, fueled by new members not formed by the art movements of the fifties and driven by the political crises of the early to mid-sixties, the SI sought to realize its critical strategies in political interventions. In 1966 it was involved in the first student revolt in France, at the University of Strasbourg, which was guided by the Situationist pamphlet *On the Misery of Student Life* by Stéphane Khayati. And in 1967 the SI published its two greatest critiques of capitalist culture, *The Revolution of Everyday Life* by Raoul Vaneigem (born 1934) and *The Society of the Spectacle* by Guy Debord. These texts were crucial to the student uprisings of May 1968, in which the SI was also active (its advocacy of workers' councils was especially important at this time). However, in the meltdown of the left after 1968, the SI also began to fall apart. Its last conference occurred in 1969, its last journal appeared in the same year, and in 1972 it dissolved altogether.

The SI has had an afterlife, however, through texts like *The Society of the Spectacle*, in which Debord focused insights into capitalist culture developed since the founding of the Lettrist International in 1952. Many of its theses elaborate or quote central texts of Hegelian Marxism: the young Marx on "alienation," the young Marx on "recitation" from *History and Class Consciousness* (1923), as well as Sartre and Lefebvre (in this respect Debord liked to cite the nineteenth-century poet and surrealist favorite Laurent Montargis, "Plagiarism is necessary, progress implies it"). But this casuistic text is also highly original, for it updates both Marx on the fetishistic effects of mass production in order to expose the workings of a new stage of capitalism centered on the image and driven by mass consumption. Debord analyzed this society of marketing, media, and mass culture in terms of "spectacle," defined most succinctly as "capital accumulated to such a degree that it becomes an image." Although written out of a specific conjuncture, *The Society of the Spectacle* allows one to grasp the trajectory of modern culture vis-à-vis capitalist development. And today, as two former SI members, T. J. Clark and Donald Nicholson-Smith, have argued, its greatest strength might well be what critics on the left have long deemed its greatest weakness: its emphasis on political organization (at a time of dispersal) on the left and its will to isolate (in its own right).

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Two theses from *The Society of the Spectacle*

#190: Part of the period of its dissolution, as a movement of negation in pursuit of its own transcendence in a historical society where history is not yet directly lived, and once an art of change and a pure expression of the impossibility of change. The more profound its demands, the further from its grasp is the use of realization. This is an art that is necessarily avant-garde; and it is an art that is not its vanguard its own disappearance.

#191: The two currents that marked the end of modern art were Dadaism and Surrealism. Though they were only partially conscious of it, they pushed the proletarian revolution in the movements, which left the traces and the habitation of the very artistic sphere that they had declared dead and buried, was the fundamental cause of their own immobility. Historically, Dadaism and Surrealism are in a sense bound up with one another and at odds with one another. This antagonism, also attuned to the internal and radical aspect of its contribution, also attuned to a final one-sidedness, for Dadaism sought to abolish art without abolishing it. The critical position taken worked out by the Situationists demonstrates that the abolition and the realization of art are inseparable aspects of a single transcendence of art.





Great living  
Bronze culture  
from dream







"[Ricci's] prodigious memory was the product of intensive mnemonic training in the Jesuit colleges of Rome and Florence. In a world where most memories are stored outside the brain, the system seems impossible today. It depended on the construction of imaginary mental palaces, its rooms filled with Bric-a-brac of indelible, highly associative images."

Weinberger, On Matteo Ricci -  
(see Yates's The Art of Memory)

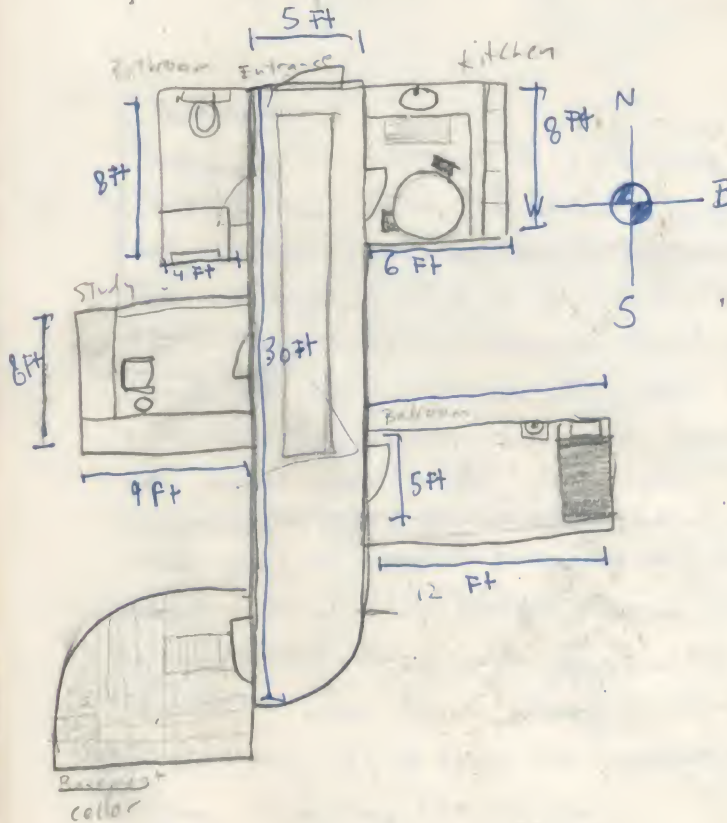
also The Memory Palace of Matteo Ricci by Jonathan Spence





1. Kitchen
2. Bathroom
3. ~~Electro~~ study
4. Bedroom
5. Basement cellar

The Set consists of 6 rooms, including the hallway. The hallway connects the remaining 5 rooms. The five rooms, in the order of the presentation sequence, are ~~to be designated as~~, respectively, the kitchen, the bathroom, the study, the bedroom, and the cellar. The kitchen ~~should~~ be presented first to the audience is immediately to the left of the hallway entrance. The kitchen door ~~should~~ remains open during its presentation. The dimensions of the kitchen are



### Dramas:

- Refrigerator Death
- Electrocution
- House Fire
- Trapped in own house
- Carbon monoxide
- Suffocation From sheets
- Slip and fall



## Kitchen -

Counter top - Italian white diPescio Laminate

Tile - White Glass Vinyl Tile 12" x 12"

Cabinets - Framed, Birchwood

Table + chair: Also Birch

## Bathroom

Following the kitchen in the presentation sequence is the bathroom, which sits directly across the hall from the kitchen. ~~The door to the bathroom~~

The bathroom is 4.5' x 16'. At the front of the room, there is a Marble Print Laminate counter top which extends 15 inches from the South wall. The counter houses a porcelain sink with knobs reading "hot" and "cold" and

~~a cabinets with birchwood doors. the door cabinet~~ made of birchwood. A two foot tall ellipse-shaped mirror with a black plastic frame sits on the South wall. Because the counter top obstructs the bathroom door from opening further than 32°, the only way to view the North end of the bathroom is using the mirror.

near  
the  
door



Reveal under  
layers  
of chintz  
and Plaster  
and Plaster

Scot Golding  
to hold  
figure up

Sound units  
wires visible  
through sweater  
- sound loop of  
Room descriptions

light, frayed sweater  
shows skeleton underneath





Refrigerator death



electrocution



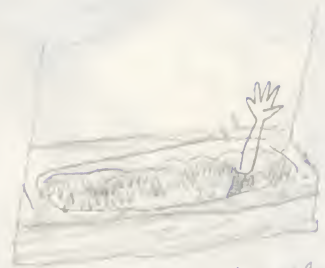
Blasphemy Stimulation



Carbon monoxide



he came down and  
cooked the breakfast  
as usual and died  
before he got the first  
spoonful in his mouth



"Hundreds of people  
get killed like that  
every year" - Nightmare  
on Elm  
Street







## Debord movie:

situationalists

(Detournement)  
↓  
- interrupt  
- Hijack  
- Rupture

+ (Derive)  
- Play -  
- Openness  
- Absurds  
- Culture Jammers

→ Psycho geography: society of the spectacle

↑  
- using tools  
- consumer  
- culture to  
- critique

not the answer, not an answer, not even close.  
What's the one thing that unites the consumer culture?  
its enemies. Telling someone they're making a foolish  
choice may get their attention but it won't change  
their mind.

- The Yes Men - fake newspapers





Templeton of Christon  
The Mountain

Buoninsigna-Monster

Mikhail

KuBEL

3 Ghosts





2 • Marcel Duchamp, *Feuille de vigne femelle* (Female Fig Leaf), 1950  
Galvanized plaster, 9 x 14 x 12.5 (3% x 5 1/2 x 4 1/4)

his *Étant Donnés*: 1. *La Chute d'eau* 2. *Le Gaz d'éclairage* (Given): 1. The Waterfall 2. The Illuminating Gas) [3, 4]. Arranging for its installation in the Philadelphia Museum just next to the Artnberg Collection's monument to his early production, he intended this new piece to be made available to the public in 1969, the year following his death.

There were Duchamp scholars who looked aghast at this work as they saw the imaginary, allegorical intricacy of *The Bride Stripped*

Duchamp's *Étant Donné* (1966)

• Marcel Duchamp, *Étant Donnés: 1. La Chute d'eau 2. Le Gaz d'éclairage*, 1946-66  
Mixed-media assemblage, 242.5 x 117.8 x 124.5 (95% x 46% x 49).

of wonder, and I'm sure others do too, ~~but~~ that  
great Dances is ~~positively~~ meant to be read almost  
Duchamp's after work. It answers question  
historically it's a complete departure from everything  
else I've seen of his. But I think that a medium  
way to approach a work of art, in a way. To ask,  
How can this Art be ~~historically~~ ~~seen~~ be however  
different? If he is, so far removed from  
his neighbor's origins? I'm painfully unsure of  
where I'm going with this. All I mean to say  
is that I'm confounded by the in and out of  
this thing. I feel like I'm close to saying  
no one in the last 100 years has come  
close to making a conceptual breakthrough like  
Duchamp did. But I have my reservations.  
And I'm not sure why. I think what's worrying  
about this piece is how final it seems. I can  
imagine someone like Lucian Freud continuing to

1960-1969



1966<sup>a</sup>

Marcel Duchamp completes his installation *Etant Donnés* in the Philadelphia Museum of Art. His mounting influence on younger artists climaxes with the posthumous revelation of this new work.

1960-1966

One way—and by no means the least telling—of characterizing the aesthetic climate of the sixties is to notice the degree to which Picasso's reputation had become eclipsed by Duchamp's. If Picasso had been the wizard of modernism, the great inventor of Cubism and of the principle of collage, he had also been the ceaselessly protean producer, keeping alive the tradition of painting in an endless parade of pictorial styles, fanning the dying embers of the printmaking process, pushing the boundaries of traditional sculpture. Duchamp, by contrast, had "stopped painting" in 1920 to take up chess, as he claimed, and to issue a series of ready-mades under the pseudonym Rose Sélavy. Compared with the avalanche of publicity, exhibitions, and critical literature that surrounded Picasso, the "serene obscurity" into which Duchamp had settled in New York by the forties was broken only by a special issue of the Surrealist-influenced magazine *View* devoted to him in 1945 (a first monograph on Duchamp would not be published until 1959). Living in a spartanly simple apartment, his only contact with the art world was through a few displaced Surrealists and the avant-garde composer John Cage. But this, it turns out, was enough.

By the fifties Cage, fascinated with Duchamp's ideas about chance, had spread the news of Duchamp's example to his friend, the painter Robert Rauschenberg. Through Rauschenberg something of Duchamp's procedures was transmitted to Jasper Johns, although Johns claims that the works for his amazing premier exhibition in 1957 (his *Targets* with cast body parts, and his *Flags*) were made before he learned about Duchamp and that it was only after critics labeled his work "neo-Dada" and spoke of their identity as ready-mades that he and Rauschenberg began to find out about the phenomenon in earnest. By 1959 they had met Duchamp, seen the extraordinary constellation of his work in the Arensberg Collection at the Philadelphia Museum of Art (including *The Large Glass*) and by 1960 they had read the newly published, English version of *The Green Box* (1934), Duchamp's elaborate notes for the *Glass*, and—in the case of Johns—had begun to collect work by Duchamp, particularly the cast pieces Duchamp made in the fifties and had issued in limited editions [2].

Although Johns's work clearly manifested two of the "paradigms" for making art to which the name Duchamp is firmly attached—the ready-made and the index—the latter indicated by Johns's use of

▲ 1907, 1911, 1912, 1937a, 1944b ● 1918 ■ 1966b ◆ 1962, 1968 ▲ 1914, 1960c, 1962a, 1964b ● 1916, 1913 ■ 1958, 1969b ◆ 1963a

496 1966 | Duchamp's

Duchamp's *Etant Donnés* is placed in just such a building. But against the grain of the public nature of this space of shared experience, the work is perversely hidden. Seen through the peepholes drilled into the oaken door that is its sole visible aspect within its setting at large, the diorama reveals itself to only one viewer at a time. And that viewer, far from assuming the detached posture of aesthetic "disinterest," is forced into an acute awareness that, while glued to the peephole so as to peer into the space of the erotic spectacle, he or she is exposed to being seen from behind by someone else, a guard perhaps, or a third person entering the gallery. Always potentially "caught in the act," this visual experience is never able to transcend the body that supports it in order to connect to the object of its judgment: rather, that body thickens into an object for itself, rendered carnal by its opening to feelings of shame.

The spectacle behind the door is, meanwhile, fashioned to articulate this carnalization of the viewer: Exactly replicating the model of Renaissance perspective, the *mise-en-scène* presents its nude behind the jagged opening of a brick wall in a parody of Alberti's

cast body parts as well as various "devices," such as the medium of encaustic, or the use of squeegees for smearing paint, that emphasized the pictorial mark as a form of trace—he himself signaled the importance of a third. "With Duchamp," Johns wrote in 1966, "language has primacy.... Duchamp's *Large Glass* shows his conception of work as a mental, not a visual or sensual, experience."

#### Peep show

It was these three "paradigms," or models for how to make a work that had firmly established themselves in the American context of the early sixties. The ready-made was everywhere, thoroughly permeating Fluxus production as well as forming the conceptual armature of Pop art. The index not only manifested itself in the body cast Johns continued to make, as well as those fashioned by Robert Morris and Bruce Nauman (born 1941) [1], but also spread to a whole network of "traces," such as Morris's registration of his own brain waves in *Self-Portrait (EEG)* (1963), and was additionally to be found in the Fluxus obsession with chance. The language mode which began by staying close to Duchamp's example in *The Green Box*—for instance, Morris's *Card File*, in which the object is nothing but the typed and alphabetized record of its own conception and execution—would develop by the late sixties into Conceptual art in which the reflections on language by Duchamp and Ludwig Wittgenstein would combine to form what Johns had called a "conception of work as a mental, not a visual or sensual, experience."

The new ascendancy of these three paradigms left that of Cubist collage seeming more and more compromised—nothing but the cynically corrupted language of advertising and other forms of mass media into which it had been incorporated even before World War II. The only way collage could be practiced by the avant-garde in the postwar period was through a dialectical reversal that would use it negatively, in the register of trash: the commodity exposed as planned obsolescence, as in the practice of *décollage* or in Rauschenberg's assemblages or Arman's "*poubelles*."

But Duchamp treated his own "dominance" in a typically Duchampian way. He disowned it through the kind of overthrow manifested in the work he had secretly been making throughout the previous two decades and had brought to completion in 1966

notion that the plane through which we look in a perspective construction is like that of a window. Further, orchestrating perspective's geometries through which the cone of vision (coming to a point in the viewer's eye—the viewing point) is the exact mirror of the pyramid of projection (coming to a point in "infinity"—the vanishing point), Duchamp's peepholes set the viewing point mirrored twin to the hole directly opposite them, namely the point between the nude's legs, spread-eagled on her bed of twigs. Writing about Duchamp's transformational systems, the French philosopher Jean-François Lyotard captured this bipolar collapse of viewing and vanishing point into twinned bodily orifices in the phrase "*Con celui qui voit*" (roughly, "He who sees is a cunt").

#### Caught in the act

The "Modernist Painting" position—itsself an outgrowth of Enlightenment pressures to understand the specificity of the visual arts in terms of the separateness of vision from the other senses

▲ 1964b

Part of a film in 1966

show  
amongst  
on,  
everything  
rational  
ask,  
aesthetic  
From  
of  
y  
of  
saying  
me  
like  
Dns.  
viny  
can  
to

thing damp had to say. And that's scary.



denied, but it occurred to me that, ~~perhaps~~, it is an expression of pure ideality, or even of, I'm not sure, I'm like a democratization of visual language in a way, or a reordering. Maybe I'm ~~completely~~ stuck on this visual language thing for no reason. Maybe that's stopping me from seeing further. But it seems really important. At least in terms of this project. Like Rob was saying, it's about how we see, or seeing. And that connects to what Mom said, about the Codex feeling like how a toddler understands a book before he can read. Above all, I have to be careful about how I form this act of seeing. It has to be clear that it's a text, bud, I think I'll return to this later - I'm punning on puns with this tangent.

The power of this book seems to derive from its relationship with the unknown. I can only substantiate that claim by saying that all the people with whom I've talked about it have ~~been~~ expressed an affinity for the book without being able to explain why. And it's not a sort of "jenga sequence" (incidentally I think that the concept of jenga sequence is utter bullshit, lazy and useless) rather it's an attachment on the part of the reader to the experience of otherness. Going back on what I wrote earlier, I'm not entirely certain what I meant by saying the Codex is "pure ideology". Maybe that it's a practice in the syntax of perception (another sentence that will no doubt multiply me ~~when~~ I read it later). What I mean by that is that the images from the codex contain all the <sup>signifiers</sup> ~~ideas~~ of human experience; Nature, technology, physics, biology, etc., but all in the incorrect order, so if we're to understand and images as a form of language, ~~the~~ The codex operates as a sort of deconstruction of that visual, symbolic form of communication. As for the writing in the codex, I don't even know. At first it seems like a ridiculous way to ~~communicate~~











That being said, it seems to me since that I would be ~~convinced~~ to talk about it. That's so we thing in itself, thin-



Planche III

ATTAQUE HYSTÉRO-ÉPILEPTIQUE  
ARC DE CERCLE

17. Hystéro-Épileptique Attack. Circle Arch. Iconographic photograph of a Soporific, 1876-1880. Yale University, Henry Cabot Johnson Day Whitney Medical Library

been hooked up to the doctor's mobilizing mechanisms (see figure 1.8, "the body hooked up to a running fork"). What is reproduced by hysteria never existed in a form untouched by technology: the body's sanctity had already been violated by preceding regimes of representation and by the notion of *lebens*, which only became visible in Charcot's photographs.<sup>11</sup> Other interpretations regard hysteria as the return of repressed femininity, a liberation of those feminine energies that find no expression in a hostile culture. Such readings overlook the fact that the body is always already marked by the possibility of its technological mediation, which precludes any notion of the physical or expressive purity that such celebrations of hysteria hope to liberate.

Flash Again

The photographs of the three catleptic women demand that we look closely at the flash, because it heightens photography's illusion that there, indeed, time was interrupted. At the same time, these photographs do not transcend their medium but serve as allegories of photography, because the catleptic body returned to a nonhysterical ("technic") state once the bright light was extinguished (figure 1.9). A photographed body normally recovers from the flash after a delay of about a sixteenth of a second.<sup>12</sup>

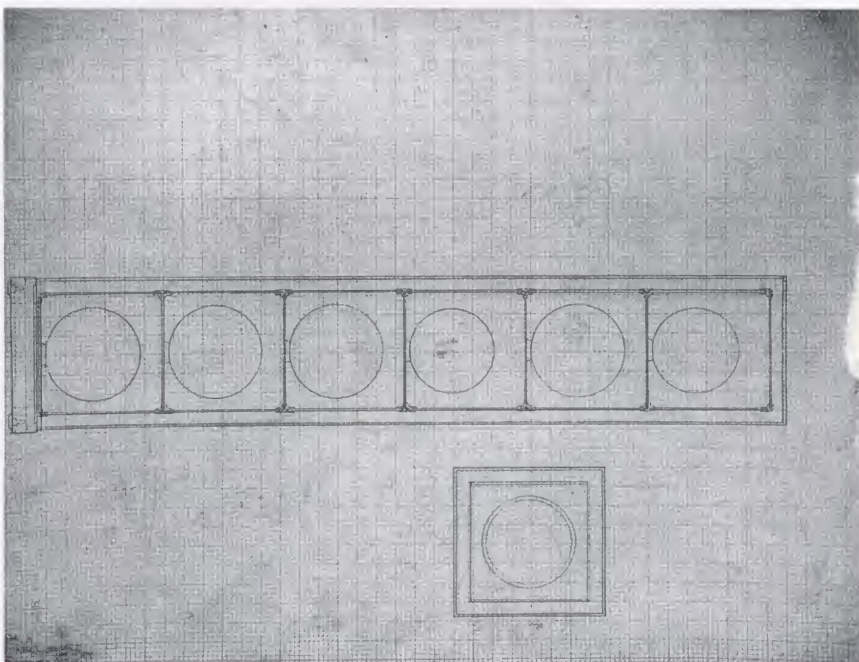
As an allegory, Augustine's photograph prolongs and makes readable the otherwise blinding event of the flash without changing the technical quality of the image. It allows us to read the "evidence of its own mediation" that is "normally effaced" in representational photography.<sup>13</sup> Without revealing the object of intrusion (the camera), the image reveals its mediation in ways that are normally found only in images produced by hand, or in abstract photographs.<sup>14</sup> However, if we rethink the allegory of photography through the performative moment of Augustine's catlepsy, we may no longer understand it as purely phenomenal, revealing the photograph allegorically, does not result in the refraction of the photographic process. By showing the body mimicking its own representation, Charcot's photographs suggest that the literality of traumatic memory is, in fact, a distortion of memory and not its original, pure state. As allegory, the photograph of Augustine shows that something in photography resists the certainty of sense perception and cannot be accessed like a phenomenal

King about how to talk about what we don't understand. There's another photograph from the series, depicting a seemingly mild-mannered woman sitting in a chair in a dark room. The caption mentions that the woman, when asked if she recalled the photograph, had no memory of the portrait being taken.

That's especially ghostly to me, the idea that a record could exist of an event that does not exist, according to your recollection. It ~~is~~ never happened, if it weren't for your own eyes staring back at you from a photograph. We talk about the ghost in the machine, but what about the ghost in the epileptic, or the ghost in the sleepwalker?

\* When I yielded that askew, I thought I might want to say something about automatic drawings, or feelings, or talking. It's strange to feel a desire pulled out from under me. Or maybe to realize nothing I think is untrue, but ~~that~~ That maybe to determine anything

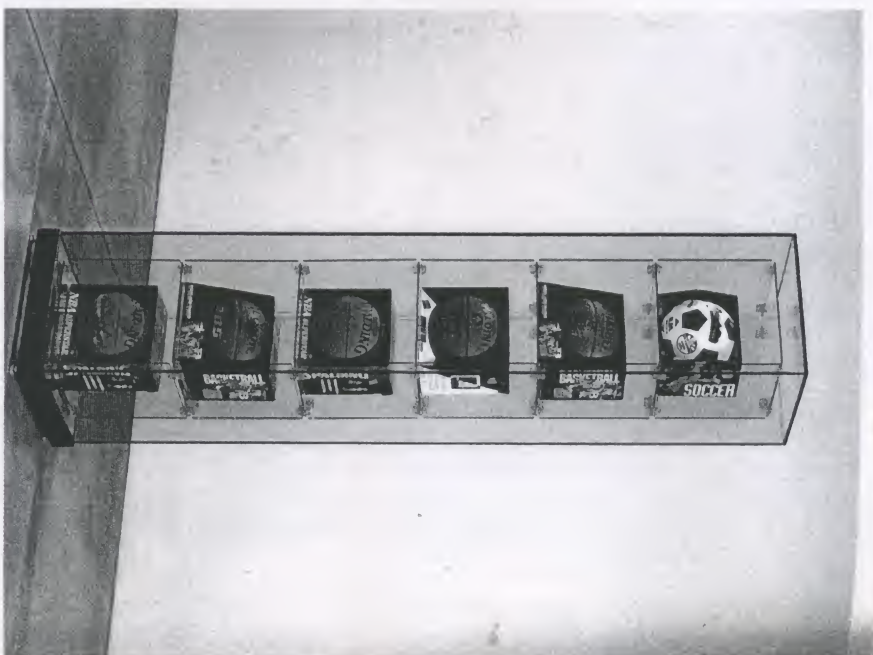
is untrue in the first place. Maybe



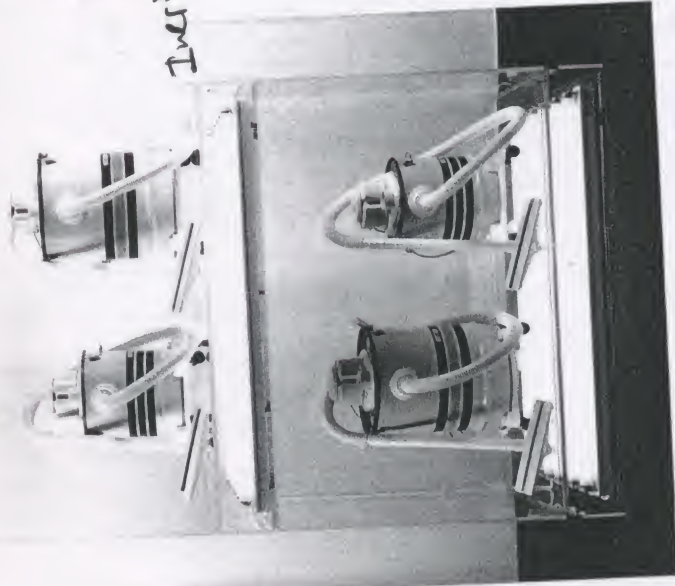
ABOVE: Concept drawing for  
*Encased* — One Rore, 1983

OBER: Konzeptionszeichnung  
für *Encased* — One Rore, 1983

CI-DESSUS: Dessin-concept pour  
*Encased* — One Rore, 1983







Inertia



"Equilibrium dealt with states of being that really don't exist, like a fish tank with a ball hovering in equilibrium, half in and half out of the water. This ultimate or desired state is not sustainable —

~~There's~~ There's something about that quote that just explains it ~~all~~ for me. At least, it feels like it makes a ton of sense, as to why I find this stuff so appealing. It's beautiful, it really is. Every thing is so clean. And there's that thing he said about ~~it~~ As soon as you use the vacuum, you're ~~ruining~~ ruining the object, something to that effect. It's not so simple, it's not just a fun puzzle. Maybe because there's something sort of perverse about finding an enclosed, immaculately clean vacuum beautiful. But it seems such a natural compulsion, to ~~put~~ display these kinds of objects in this way. Well, yeah, that's how the vacuum cleaner companies sell the things. If they could just sell you the idea of the vacuum they would. Instead they have to give you the thing, and you have to use it, even though ~~if~~ we'd much rather keep it in a polished polycarbonate case and never let it touch a speck of dust.

Allen Kaprow - Happenings  
- Environments

Simone Schremer - Happenings

Fluxus - mixed media Formant  
- guerrilla theater

Manifesto - George Maciunas, 1963

Ben Vautier wrapped in string from Tate's ~~Isidore~~ thing  
Siegfried Kubota - Virginia painting  
Nanjin Pail - TV cells

Fluxus Editions - matchboxes  
- medicine capsules

Artists → Parasitics

Fluxus event scores

Yoko Ono - Cut Piece - 1965

- Ceiling painting

- Sky TV

- Instruction Pieces - Sound

- Telephone Piece

- Fly

On Kawara - I am still alive  
LSI got up Postcards



Pete - liveside  
- Found objects

Walden Bessity

- FedEx Boxes with glass  
boxes inside them

Katrin Sigurdson  
- box landscapes

- Displacement

- Steve Locke

- Postcards

"God made the artist  
to show people things they  
need to see."



Ray Johnson



Mythos is amazing to me, what I've seen of him. It's hard for me to explain but it's like if the events of the bible took place during dinosaur times. That's an awful way to describe it. But what it is is the massive presence of Icons, Gods, Angels, leonary in the background they look as old as the earth. Or close. It makes me think there actually are and were places where Gods literally Ruled over people. But a mas so huge, it helps me to understand how ~~being~~ like humans ~~with~~ ~~Gods~~ ~~could~~ ~~share~~ ~~God's~~ ~~image~~ ~~and~~ ~~remain~~ ~~nothing~~ at God's feet.

We have our own dreams, our pasting impressions of people and places, the things we do and the people we change, but none of this matters in the eyes of a Pity-foot tall Man who could crush us with his toe.

We are so small at God's feet.



As it is in Heaven  
The Father and the Son have that which is in Him. Man now learns to have confidence in the benevolent Power that rules his  
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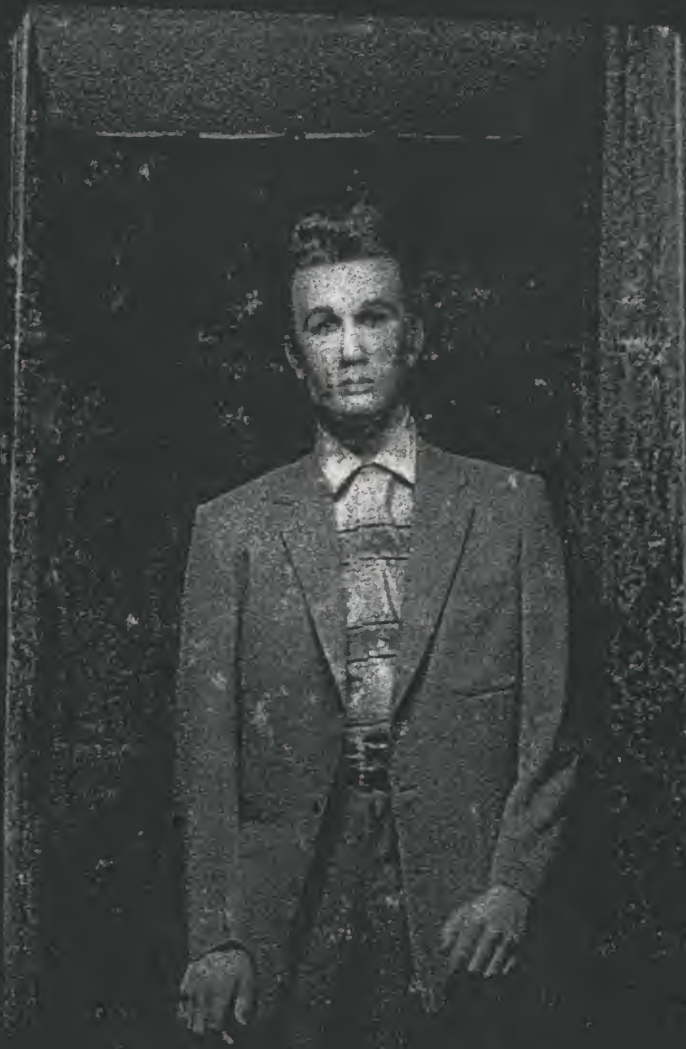


Give us this day our daily bread  
The Father and the Son have that which is in Him. Man now learns to have confidence in the benevolent Power that rules his  
The Father and the Son have that which is in Him. Man now learns to have confidence in the benevolent Power that rules his  
The Father and the Son have that which is in Him. Man now learns to have confidence in the benevolent Power that rules his





is a huge coffin. But I will say it's one of the saddest wax sculptures I've seen. All wax sculptures are creepy, but very few seem as fast about it.



James DEAN

Killed in a auto  
mobile, Sept. 30, 1955  
The 1955

















(vision being spatial, for instance, while hearing is temporal)—had tied the idea of art's autonomy (and its "disinterest") to the possibility of a purified sense of the visual. This disembodied "opticality" through which painting would acknowledge its distinctness from the other arts—by avoiding any sense of the kinesthetic or the sculptural and instead addressing eyesight alone—staked the aesthetic, then, on the illusion that the viewing point was, as in the Renaissance diagram, truly reduced to a pure speck of light and thus detached from any bodily experience.

If "opticality" was the gauge of "disinterest," and the monumental scale of the color-field painting through which it was manifested the guarantor of the collective space of its viewing, the *Etant Donnés* revokes this warrant of disinterest by carnalizing the viewer twice over. As the theoretical vantage point of the diagram thickens into the eroticized gaze of the voyeur, the space of the museum becomes a labyrinth of separate interests some of whom will have the power to alienate others from themselves by catching them in the act of looking now defined as far from "pure."

As Roland Barthes never tired of explaining, the Enlightenment theorized its notion of the "universal" as a way of consolidating the bourgeoisie's power by making this power disappear as a historical fact only to reappear, instead, as the order of nature. "Classical art," Barthes says in *Writing Degree Zero*, "could have no sense of being a language, for it was language, in other words it was transparent, it flowed and left no deposit, it brought

ideally together a universal Spirit and a decorative sign without substance or responsibility."

The act of unmasking this "universality" and exposing it as historically contingent operates in many ways throughout the history of modernism, from collage's denaturalizing of the medium of oil paint, say, to the readymade's insistence on the conventional, social character of art's condition. But the *Etant Donnés* goes beyond the way *Fountain*, the urinal Duchamp had submitted to the Society of Independent Artists exhibition in 1917, had exposed the social frame around the work—its official place of exhibition, its culture of legitimation in the process of judging and accepting it—as what in fact "constitutes" the work as art. For by lodging itself at the heart of the museum—public protector of the values of disincarnated disinterest—the *Etant Donnés* was able to pour its logic along the very fault lines of the aesthetic system, making its framing conditions appear in startling clarity only to make them "strange."

The "institutional critique" that will now focus on the museum as its site will range from Marcel Broodthaers's work in Belgium to Daniel Buren's in Paris to Michael Asher's and Hans Haacke's in the United States. This focus on the institutional frame of the aesthetic system was energized by many sources, from the Situationist contribution to the events of May 1968 in Paris to the poststructuralist theorization of the conditions of "discourse" in the work of writers such as Michel Foucault and Jacques Derrida. But the *Etant Donnés*, lying within the very citadel of the museum itself, went to the heart of the aesthetic paradigm, critiquing it, demystifying it, deconstructing it.

#### FURTHER READING

Marcel Duchamp, *Manual of Instruction for Etant Donnés*. (1) *La Chute d'eau* (2) *Le Gaz d'éclairage* (Philadelphia: Philadelphia Museum of Art, 1987)  
 Rosalind Krauss, *The Optical Unconscious* (Cambridge, Mass.: MIT Press, 1993)  
 Jean-François Lyotard, *Duchamp's TRANSformers* (Venice, California: Lapis Press, 1990)



4 • Marcel Duchamp, *Etant Donnés*: 1. *La Chute d'eau* 2. *Le Gaz d'éclairage*, 1946-66  
 Mixed-media assemblage, 242.5 x 117.8 x 124.5 (95 1/2 x 46 3/8 x 49)

▲ 1960b

● Introduction 3

▲ 1914

● 1972a

■ 1970, 1971, 1972b

◆ Introduction 4



Not





ted (detail), 2003-5. Shown installed at the Matthew Marks Gallery, New York. March 2004.

See you soon

Call me later  
if you can

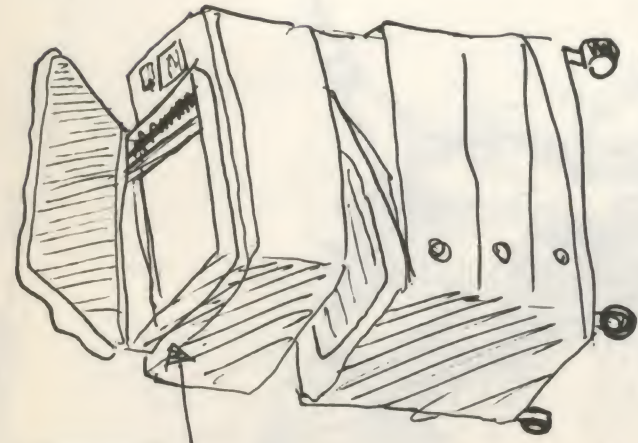
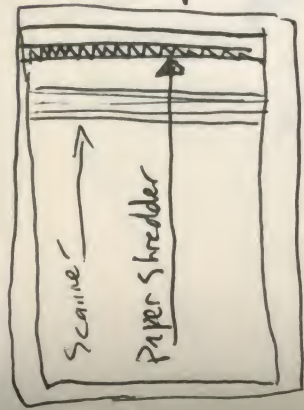
Hope you had a good first day

I love you

♥ Nicole

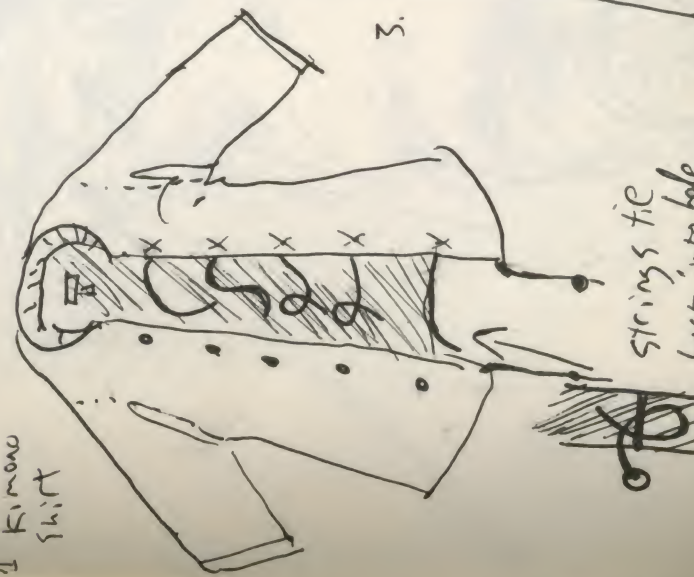


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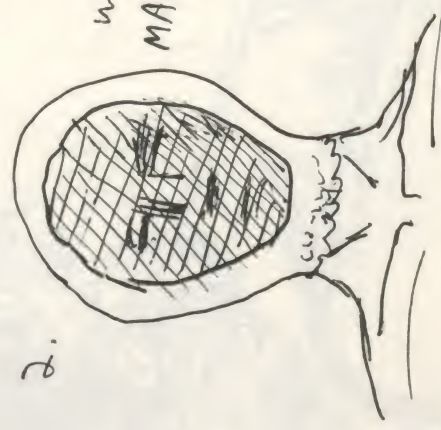


Print lab.  
- open weekdays  
@ 5:00 pm

1 Kimono  
shirt

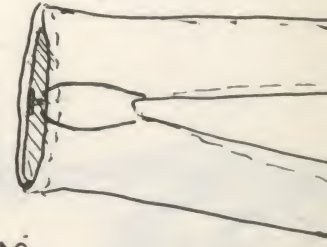


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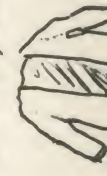
wrestling masks  
MARGIELA masks

3.



← trousers pants

4. Coat/Jacket extra



long sleeve





Rocky Mountain goat

